214 absolute and inescapable necessity for those tribes who have Batiwá, since the latter provide them with a certain amount of the necessary meat, though in insufficient quantity. The people hunt in groups and individually -- in the latter case primarily by means of traps. Fishing with nets is also very widespread, although various other methods are also known. The picking of fruit, caterpillars, mush-
212 rooms, vegetables, etc., continues to be popular.

Among trades, that of the smith is foremost. However, iron
[6] casting has been abandoned at the present time. Copper is brought in from other peoples by tribes serving as intermediaries. Wood sculpture is rapidly disappearing. Basketry [12] remains popular.
[16] Weaving no longer exists at the present time; in fact, looms can no longer be found in the region.

The family is patriarchal and the political organization cor-
[7] responds to it; there are only heads of families. Indeed, among the Nkundó the family is the complete nucleus and foundation of the society. The result is a democratic and oligarchic government, but one very different from any we would call by that name in Europe.
[8] Certain men become prominent because of their intelligence, their eloquence, their bravery, or their wealth, having great influence and often giving the appearance of chiefs whose authority extends beyond their own clan, but none of them has ever founded an empire. In the past the Bongili were the most courageous tribe, and the one most feared. Besides, their geographic location was in their favor, as they had the Lifumba and the Bombomba, two sister tribes, on each side of them.

[9] The artistic tastes of the Nkundó are directed chiefly toward
[10] music and the dance. Their oral literature is also very rich; it includes, for example, the epic of Nsongó and Lianja (1) and that

1. The most important portions of this epic have been translated and published by Father Boelaert, M.S.C., in Congo, 1934, Vol. 1, pp. 49 and 197.

of the tortoise.

7:Brown M-5 (ca. 1940) 1944 FO32 Mongo FO32
Nkumbe

and that he may have no more than a month or perhaps a year in which to live and will surely die speedily.

The special objects attaching to the office of nkumu, among these the hat, mwindi, and mvuli, mbata, are at the same time subject to similar magical acts to determine whether they may be produced for the new nkumu's use. They are not present, being in the possession of the mokonde which will appoint him, but are mentioned by name. Apart from the mwindi, no further commentary is required to identify these objects with their future owners.

The mingo ended, the *Nkumu Ahalo* smears black *mbili* all over his body again, before the elders begin to determine which of his wives is to be known as *Nsumu*, the one who will be closest to her husband throughout his days. For this, magic fruminbo (fimmanbo, sing. *mmanbo*) are used. All the wives sit round in a circle and the *okango* places some irritant such as ground pepper in the eyes of all the women. The wife whose eyes stream most and whose discomfort is also accompanied by a violent shaking of the body is known to be *Nsumu*. Here again, lying is believed to be out of the question, for the shaking of the body is something that is supposed to be impossible of simulation, the real being easily distinguished by all from the false. *Nsumu* is now stripped of all clothing and her body smeared by the *okango* with yellow clay on one side, and with white on the other. A belt of leaves is put round her waist and a small bit of cloth between the legs with each end attached to the belt. Next by a gourd with 'medicine' in it has been standing ready for the next step in the ceremonies, and this is now smeared with white clay, a parrot's feather stuck in the neck, and handed to *Nsumu*, who receives it in one hand. Into the other hand is put a section of plantain stalk, into one end of which has been stuck a parrot's feather. A third feather is placed in her mouth so that she cannot speak, grunt excuse, or eat. She is now tied with a cord which is held by one of the young men attending *Nkumu Ahalo*. At this point of the proceedure the *okango* stores his price for his work, which will be in the neighbourhood of one hundred brass rods, worth to-day about fifty francs, but formerly double that amount. The future nkumu, accompanied as before, leaves for the village of the *mokonde*. *Nsumu* starts off at a considerable pace, for she is now imbued with a sort of fictitious strength, and for this reason has been tied up and put in charge of a strong young man, otherwise she would be off so fast that no one could catch her, and would go into the forest, where she would live for days unseen.

In the village of the *mokonde* the party all sit in an *okango* belonging to one of the elders. This is the place where the Tumba men really live—their houses are just sleeping and cooking establishments, but the *okango*, having a roof for shade and no walls, is the place where the men congregate and spend their leisure time. It is also the site of the village smithy, which takes up one end. Here, then, *Nkumu Ahalo* and his party sit for a day and a night, and neither he nor *Nsumu* may eat food or drink water during this period. Games are played by the *mokonde*—mock battles, dances, and songs chiefly of hunts, and before the first streaks of dawn appear the group in the *okango* begins to march up and down the village singing.

At dawn the whole party, accompanied by a large crowd, make their way to a place in the bush where there is an elevation of some sort. Here *Nkumu Ahalo* climbs up and takes his stand, accompanied by *Nsumu*. Now the *mokonde* choose the *Bilipi*